Bluegrass fest/Sanford's bid

SOUTH CAROLINA'S NEWSWEEKLY

osceola

December 7, 1973
Twenty-Five Cents
Number 22

Shandon fights for its life...

by Dick Harpootlian

"Columbia is laid out upon a large scale...It is now an uncleared wood, with very few houses in it, and all those are wooden ones-the state house(which is also of wood) is a large and commodious building, but unfinished."

George Washington's Diary
May 24, 1791

Columbia has changed somewhat since Washington spent the night here. Most of the woods are gone, concrete and asphalt cover many of the once wide-open fields and the state house was finally finished.

Many posh neighborhoods have been developed, knocked down and replaced with office complexes, stores, and apartment buildings. The inner city has grown until it laps at the very doors of some of the community's finest housing. In the Shandon community, located in southeastern Columbia near the Five Points shopping area, the residences have banded together to stop what they fear threatens their homes.

The Shandon Neighborhood Council counts among its members a state senator, a governor's aide and some of the most respected scions of the community. And yet even their efforts have fallen short of stopping the "encroachment" into their

(Continued on centerfold)

Photo by Julie Britt Byrum

osceola

"This script, it seems to me, is the work of professionals who yearned to be as charming as inspired amateurs can sometimes be."

Kurt Vonnegut, Jr.
"Between Time and Timbuktu"
VOLUME 2, NUMBER 22

Editorial Board
Randal Ashley
Jonathan Buchan
Dick Harpootlian
John Norton
Jim Walser

Published weekly by Parallax Media Projects, Inc., 1918 Blossom Street (P.O. Box 5033), Columbia South Carolina 29250

Copyright by PMP, Inc.

Telephone: 254-7086
(business and editorial)

Third Class Postage paid at Columbia, S.C.
Published weekly

STAFF
Managing Editor Jim Walser
Senior Editors Jonathan Buchan
Dick Harpootlian
John Norton
Randal Ashley
Contributing Editors
(The Arts) Gary Ligi
(Music) Tom Priddy
Mike Smith
Tim Rogers
Design and Layout
Julie Britt Byrum
Jack Lynch
Contributors Dale Bailes, Julie Britt Byrum, Terry Dimond, Tom Dimond, Jane Dreher Dan Harmon, Warren Kosinski, Elaine Lavendar, Jack Lynch, Jerry McAninch, John Marion, Sarah Oliphant, Brad Stinson, Bob Thompson, and Marilyn Thompson
Advertising Manager Glenn Snyder
Sales and Promotions Frances Hart
Alanna Venezia

ADVERTISING
For advertising display rates, call Glenn Snyder at 254-7086 or write the above address.

SUBSCRIPTIONS
Subscriptions are $5 (six) months), $8 (one year) and $14 (two years). Send name, address, and zip code with check to:
OSCEOLA
P.O. Box 5033
Columbia, S.C.
29250

STEREO SHOWCASE.

QUALITY
STEREO
COMPONENTS

$199.95 $6000.00

BUYER PROTECTION PLAN*

Guaranteed Speaker Trade In
7 Day Exchange
2-3-5 Year Warranty
Free Parts and Labor
In House Service
Life Time Protection
Service Hotline
Free Delivery
Free Installation
Liberal Trade In
Free Cable and Speaker Wire
Loaner Pieces
Reasonable Payment Plan
10 Day Step Up Plan

*Call for details

5210 Two Notch Road (US No. 1)
Near China Royal

Sales Phone: 782-0608
Service Hotline Phone: 782-0608
The Benjamin Company, Inc.

Cheap Shots

The Environmental Defense Fund, a national organization which has financed legal opposition to such proposals as the Supersonic Transport (SST) and the Alaska pipeline, has entered the battle for St. Phillips Island. (See *Osceola*, November 23).

In a 10-page brief filed this week in opposition to the project, the EDF asked the U. S. Coast Guard to deny the application by O. Stanley Smith for permission to construct a 5,050 foot bridge over Station Creek in Beaufort County. There is at present no bridge reaching the island from the mainland. The brief argued that the bridge represents "the initial and critical stage of an extensive private residential development" that could irreparably harm the ecology of the area. Despite Smith's assurances to the contrary, the EDF claims the construction "will despoil Station Creek, connecting estuaries, and the island itself."

"Silt deposits will cover oyster beds, for example, permanently displacing the shellfish population and other species which depend on it for food. Noise from construction machinery will disturb, and possibly drive away, wildfowl and estuarine wildlife. The completed bridge will be a visual and aesthetic scar on an unblemished landscape—one of the few remaining on the Atlantic coast," the brief said.

Smith has made it clear that despite the opposition he is facing from some South Carolina environmentalists, he is philosophically and financially committed to developing the island in a manner he feels is environmentally sound. Smith was quoted in the *Charlotte Observer* last week as saying that if he fails to get a permit for the bridge, "We'll have to go to alternative methods. I'm paying interest [over $20,000 per month] on this island and I'm committed to it. We'll go to alternate methods of transportation—all of which are environmentally more damaging than the bridge."

After several months of wondering, Marion County citizens found out this week that the monthly payments Marion County Senator Ralph Gasque had been receiving from the Marion County Development Board were illegal. South Carolina Attorney General Daniel McLeod ruled October 31 on the controversial payments but had refused to inform the public of the results of his decision. He instead gave his opinion to Marion County attorney Mal Woods, who also refused to comment on the ruling.

At its November 27 meeting, the Marion County Planning and Development Board recommended that the $600 a month payments to Gasque be discontinued as a result of McLeod's ruling that they are illegal. Both Gasque and Marion County Representative John Waller began receiving payments from the development board's $30,000 a year budget last July to reimburse them for expenses and efforts spent in bringing industry to the county. (Waller received $300 a month, but returned his payments when the controversy over them began late last summer.) Both the development board and the Board of County Commissioners, which had to approve the payments, are appointed by the county delegation made up of Gasque and Waller. Neither was required to submit receipts or to account for the expense money in any manner.

Left unresolved by the board's November 27 action was the question of the county funds already paid illegally to Gasque. Development Board chairperson Robert L. Jolly said he did not know how many payments had been made to Gasque, although he assumed they began in July and continued through November or December.

As Greg Smith, editor of the *Mullins Enterprise*, pointed out last week, the board's present position differs from that it took in July. When the controversy first arose, Gasque, Waller, and Jolly did not question claims that the payments were illegal. Gasque said the payments were similar to other illegal practices beneficial to the county such as the use of county equipment on cemeteries or the donation of funds to worthwhile organizations. Gasque threatened to "stop every wheel in the damned county" if his payments were stopped. In a prepared press release last week, however, the development board members said they thought the allowances to Gasque and Waller were legal at the time they approved the practice.

The Attorney General's ruling was based on a statute which says the members of the Marion County delegation are *ex officio* members of the planning and development board. The law provides that the members of the board shall serve without pay.

In its prepared statement, the development board said that the number of industrial employees in the county has grown from 1,600 in 1961 to over 6,000 in 1973, "due in large measure to the vision and leadership of Senator Gasque." The board went on to offer its opinion that the present system of paying Senators and Representatives for their services is inadequate, and "virtually eliminates anyone from seeking these offices that does not have a substantial amount of independent wealth." The board then said it would consider giving a county financial supplement to the persons holding the positions of resident county senator and resident county representative.

The board's comment that the present situation "virtually eliminates" any but the well-to-do from seeking the offices is particularly interesting in light of the fact that Gasque has successfully sought one of the offices for the past 29 years.

While the whole world is troubled by the possible effects of the growing fuel shortage, many individuals who have fought for years to maintain a livable environment for man—and the plants and animals who share the earth with him—are afraid the crisis will be used as a club to bludgeon aside all environmental caution. Jacques Cousteau made this point clearly during an interview with Dick Cavett this week.

One area which is receiving the go ahead after years of caution is Atlantic coast off-shore drilling and the building of off-shore super-ports to facilitate on-shore refineries. South Carolina has recently received much attention from promoters in both categories.

While Beaufort County Senator James Waddell is pushing strongly for refineries in South Carolina, for off-shore oil-drilling, and for super-tanker ports off the coast, several of the state's U. S. Congressmen are lining up for the battle ahead. Representatives W. J. B. Dorn and Mendel J. Davis have enthusiastically endorsed the ports for South Carolina, but Representative Ed Young—who represents the Grand Strand area—has recently voiced his opposition to the ports. "They ought to put it where they want it—in Louisiana," Young has been quoted as saying.

While there's little political mileage to be gained these days by opposing any source of energy, those interested in the subject might take a look at the November 26 issue of *The New Yorker*, which contains an article by William Wertenbaker about a study of an oil spill several years ago off the coast of Massachusetts. He details the effects of the oil spill on the fish, shellfish, and marshes of the area—effects which were much different than those publicized by the oil companies before and since.

There's a good chance that well-known gaggle of radicals to the south of us—the Georgia State Legislature—may be about to set an embarrassing example for our own state lawmakers. Senator Max Cleland has drafted a comprehensive "Code of Ethics" bill which has many Georgia legislators shaking in their silver-lined boots. And if it passes in its present form, it might make a lot

(Continued on page four)

. . . and bless all the permissive, bubble-headed, liberal judges. . .

Clean Hands for '74

The Eighth Annual Luncheon of the Democratic Party of Richland County had just gotten underway when I slipped in the door of the Hotel Wade Hampton Ballroom, a few minutes late, my $25 ticket clutched tightly in hand, anxious to "cover", as they say, such an event. Expecting a crowd of 250, the planners had wound up with closer to 400 loyal participants. The help scurried around setting up extra tables for us delinquents, while those more punctual said their blessings, pledged allegiance to the flag, sang a little "Oh, Say, Can You See..." and began eating.

The tone was largely self-congratulatory. The local party regulars were there, hand-shaking, back-slapping, and head-nodding as though most of them didn't see each other every other day anyway. Rep. Alex Sanders, Rep. Robert Kneece, Sens. Lourie and Bristow, Solicitor John Foard, county Treasurer Tom Elliot, I.S. Leevy Johnson, Richard Sullivan, and several hundred other of the loyal were out to help the party gear up for 1974.

Several politicos with immediate ambitions beyond the county boundaries were there to shake a few hands. Lt. Governor (and Governor-hopeful) Earle Morris was present, but so was his rival Rep. Bryan Dorn's wife Millie. Beaufort County Representative Brantley Harvey, who has announced his intention to see the lieutenant governor's seat next year, was politicking. (Sen. Isadore Lourie, who is expected to announce for the same race in January, looked a little envious of the attention Harvey was getting.)

Unaccustomed to the proximity of such well-known public figures, I watched quietly and made my way quickly through my tomato juice, beef and noodles, salad and cake. Highly edible, but not what one would expect for $25 if a) one were paying for it, and b) one weren't a loyal Party member. A bit of figuring on the napkin and it's obvious the Party grossed about 10 quick thou on the lunch. But the Republicans must surely eat better than this.

Lemon cake settling now, and up pops Heyward McDonald (who waged an unsuccessful battle against Floyd Spence in 1970 for the Richland/Lexington U.S. House seat). First an apology for not being able to tell jokes well, then a little proof. "Only good joke I've heard lately was that Warren Giese was thinking about running for governor." Hahaha. How about Watergate? Promises that nothing on tapes of this meeting would be erased or lost. Then a news flash (told by Lt. Gov. Morris) that Nixon had been admitted to the hospital with a severe case of tapeworm. Haha. Back to the office.

The digs at the Republicans via the catch-all vehicle of Watergate are low-key and not particularly imaginative, but they serve to highlight the demos' strategy for next year. The Democratic party is well aware that distrust of the government by the electorate is not the child of the Republicans alone. Watergate may be the mother of this almost universal distrust of politicians, but past Democratic finaglings must be called the father. The point is that all non-politicians and non-politicians' friends are just about turned off from politics.

Hence the theme of the luncheon and the more enlightened Democrats: Individual involvement is the key, clean hands are the prerequisite, "Let Good Government Begin With Me" is the theme. And Terry Sanford is the speaker.

*****

Terry Sanford is the perfect "Clean Gene" politician. A Laurinburg, North Carolina native, he was an attorney and state senator before becoming governor of North Carolina in 1960.He stood strongly behind Jack Kennedy when other southern politicians were jumping the Democratic ship and established himself as one of the early heroes of the New South, as many have called the progressive spirit. Sanford won national recognition for his pioneering support for the development of progressive educational programs in the South. He has authored two books, helped start the L.Q.C. Lamar Society, and is now president of Duke University. He ventured briefly into the 1972 Presidential primaries, but was soundly defeated, even in his home state.

But now with the Democratic party seeking to overcome its McGovern-shock and the Republicans cowering from the Watergate blues, Sanford seems like a good man to have around: he's tainted neither by Republicanisn is the moss-back southern Democratic element. He is handsome, young at 56, articulate, and conveniently moderate. And he believes he can restore the "little man's", the individual's faith in his government.

Even Sanford couldn't pass up one Watergate joke as he approached the radio and TV microphones at the rostrum. "I don't mind a mike as long as I can see it." Sanford told the gathering, "At a time when we as a people are stumbling and sliding as never before in our history, we need honest open candidates and leadership that faith in people. There is no excuse for treating the people as little children to be told only what the White House wants them to know."

Sanford did not, however, dwell on the subject of Watergate as the source of voter discontent with the political system. He told the Richland County Democrats he is a member of the National Democratic Party Committee working on a new charter for the party which will open the party to more people. He said this is the positive way to rejuvenate interest in the political system, rather than the negative way of harping on Watergate.

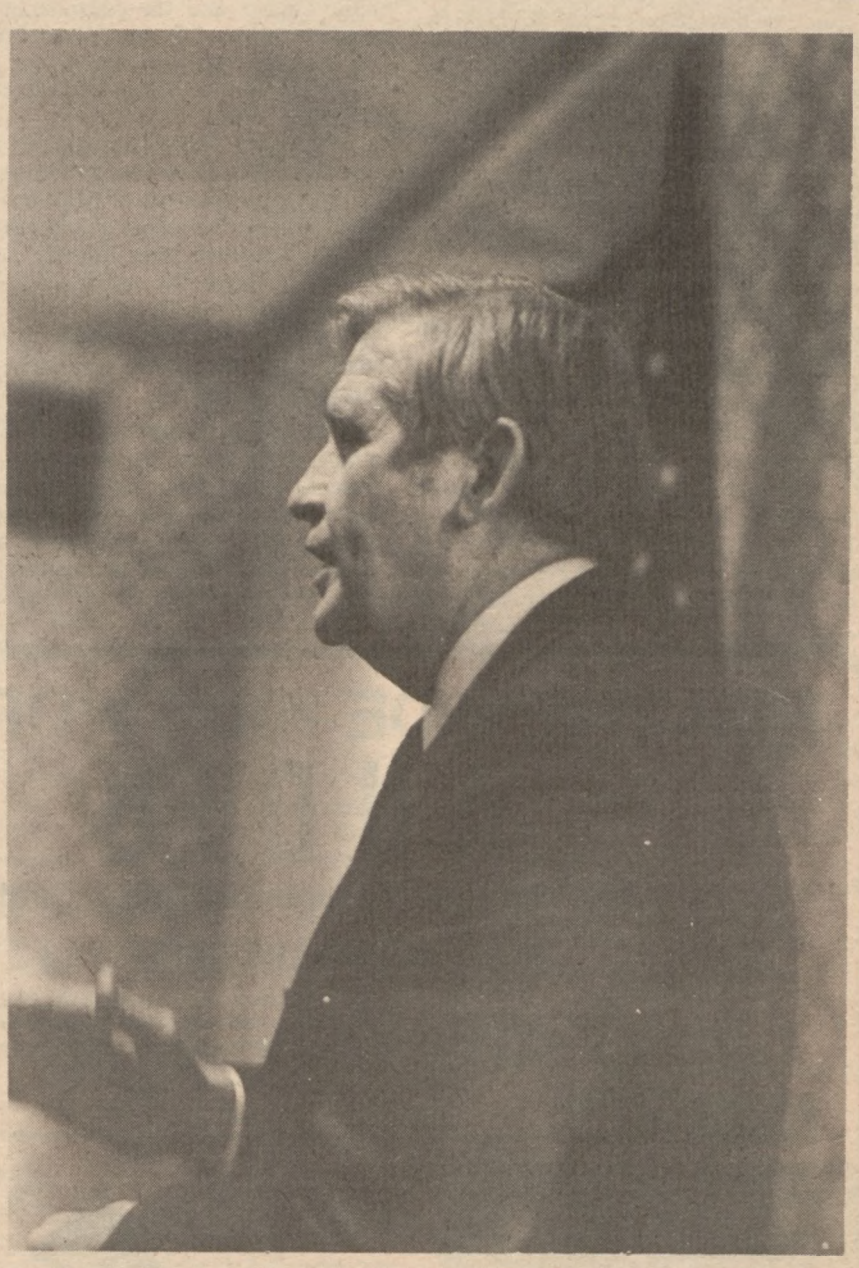
Speaking at the luncheon and at a press conference later, Sanford appeared to be grooming himself for future political opportunities. In a conversation before the press conference, Sanford said he was not being coy in not discussing his Presidential hopes as he traveled around the country as a member of the Charter Commission, but it would be unfair to use this occasion to seek support. But Sanford was obviously interested in the possibility. He is actively maintaining his visibility—when invited to speak at the luncheon, he jumped at the chance, according to a member of the luncheon committee.

Sanford offered his longtime theme for rejuvenation in American politics. On the one hand, he foresees the rejuvenation of the strength of the Democratic Party in the reforms of the Charter Commission. He wants to retain in those people—minorities, women, the young—who felt left out in 1968 and bring back those who felt alienated in 1972—the party officials who lost out in delegate selection. He foresees the rejuvenation of government in a decentralization of governmental power. He calls is classical Federalism, a return to a sharing of power and responsibility between the federal government and state and local governments.

His concepts sound good to some on paper, if they sound a little pat and impractical to others. But the University president will be an interesting figure to watch as 1976 nears. He is not a dynamic speaker, and he knows it. It is one of those things he can laugh about. He even tells a story about how Duke installed hot air hand dryers in restrooms several years ago.As soon as it did, stickers appeared on the small machines all over the campus: Push this button and hear your beloved president speak.

But the man is politician enough to have thought at first they might have been talking about the President of the United States. Either way, he thinks it's pretty funny.

—Jon Buchan



Terry Sanford

Don Fowler

Cheap Shots

(Continued from page two)

of people in South Carolina wonder why its own lawmakers can't follow suit.

Sen. Cleland's proposed bill would do the following:

—Require legislators to file statements listing the sources of all income and their property holdings and corporate business investments.

—Require lawyer-legislators to reveal all clients who paid them $5,000 or more in the previous year.

—Limit gubernatorial candidates to a $250,000 campaign expenditure with no single contributor to donate more than $250.

—Require candidates for governor and lieutenant governor to make full disclosure of personal and campaign finances.

At present one of the toughest lines in th present ethics legislation admonishes all state officials to "give a full day's labor for a full day's pay, giving the performance of his duties his earnest effort and best thought." Lieutenant Governor Lester Maddox has opposed the bill, contending that qualified people will not seek office under the bill's requirements and the government will be run by "failures." Senator Cleland disagrees. "If you can't be open about your income, stay out of public office. Nobody's twisting your arm to run."

With the increasing lack of faith in government officials that voters around the country are expressing to pollsters, it seems like the state legislators would jump at the chance to prove their honesty and their desire to serve the public. It's a pretty obvious situation. The only person who can be hurt by a law that exposes or prohibits conflict of interests is someone who has conflicts of interest.

As the eight-page ads in nearly every major magazine in the country -- except *Osceola* - are proclaiming that it is up to the individual consumer to conserve fuel in the face of the energy crisis, there are some rational minds at work finding out just who is to blame for the sudden shortage and lack of preparedness to meet it. Ralph Nader, for example, contends that shortages have been "orchestrated for political and economic benefit by the oil industry and that it chose to place the country in a short-term energy scare to gain dividends."

Knight Newspapers publisher John S. Knight reported last week a summary of a three-part series by reporters from one of his papers entitled "Oil, the Created Crisis." Last July, reporters Donald Barlett and James B. Steele found several conclusions that Knight summarized in the following manner:

1. American oil companies some years ago made deliberate, long-term policy decisions to sharply expand operations in foreign countries to meet spiraling demands for oil products in Europe and Asia.

2. The Nixon administration failed to lift oil import restrictions after taking office in 1969 and gave assurances last winter that there were no oil supply problems.

3. At the same time American oil companies with worldwide operations were telling their customers at home to cut back on consumption, they were urging their customers in Europe and Asia to buy more oil products.

4. The American taxpayer is subsidizing the sale of petroleum abroad through a variety of tax allowances and benefits granted to American oil companies.

5. Contrary to the claims of the oil industry and the government that last summer's gasoline shortage was caused by an energy-guzzling American public and unreasonable demands by the environmentalists, it was created through default and administrative bungling by the oil companies andthe federal government.

6. Late last spring, the oil industry launched a massive advertising campaign designed to make the American consumer feel responsible for the nation's gasoline shortage. Yet for every barrel (42 gallons) of oil products sold in the United States, the five largest companies (Exxon, Mobil Oil Corp., Texaco, Inc., Gulf Oil Corp., Standard Oil of California) sold nearly two barrels in other countries.

7. Of the total crude oil refined by American companies, the percentage refined in the United States has steadily declined and has steadily risen in foreign countries. (Many costal states oppose the building of refineries, as do the environmentalists).

8. The demand for crude oil has increased 110 per cent in the United States over the last 20 years. In Japan the demand increase is 2,567 per cent; in West Germany, 1,597 per cent and in Italy, 1,079 per cent.

FOR THE WIDE WIDE WORLD OF

AUDIO

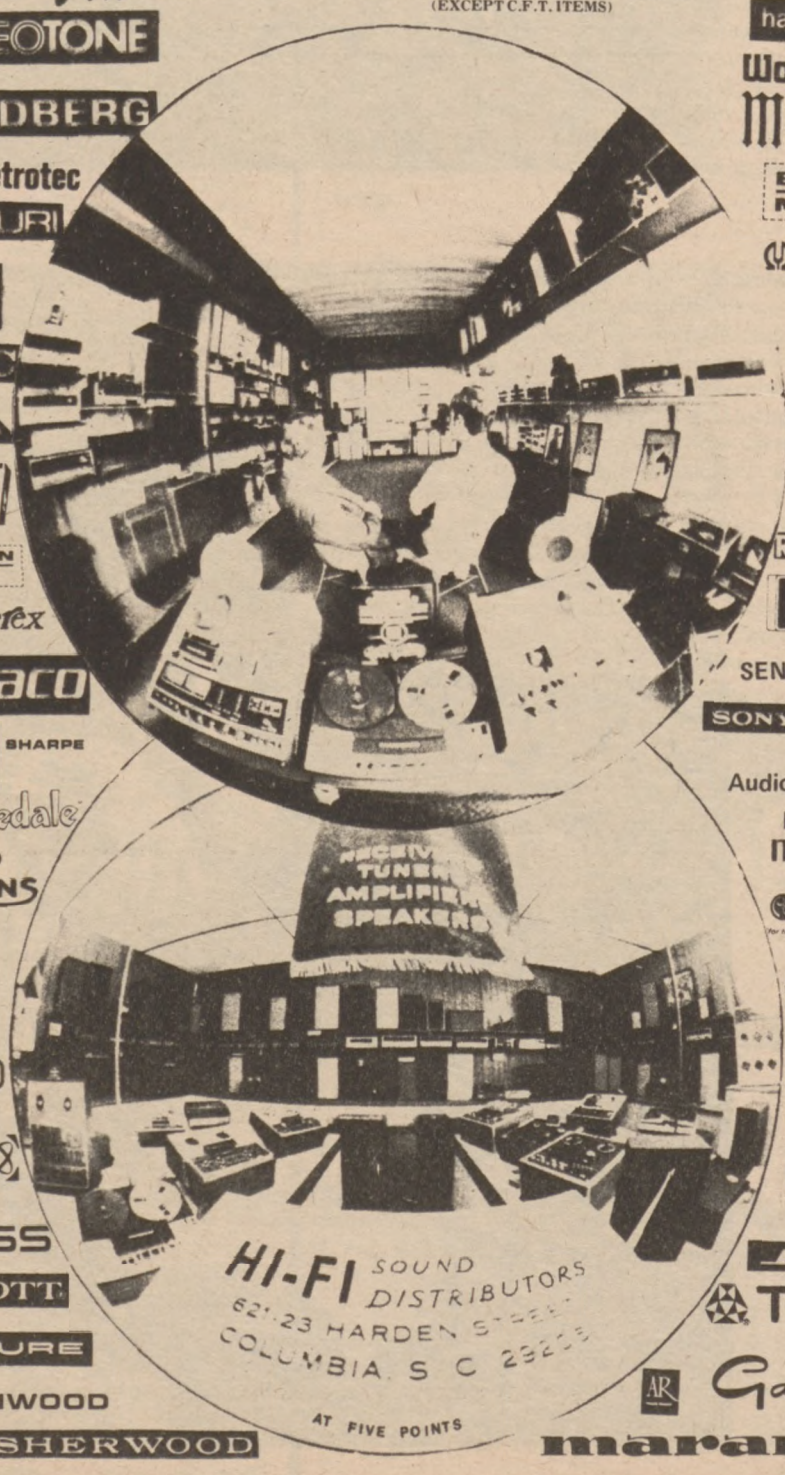
Visit the South's foremost Audio Center

Hi-Fi SOUND DISTRIBUTORS

On Premises Authorized Factory Warranty Service OUR SALES ONLY

20 years ... audio specialists ... for your choice of the choice

DISCOUNTS ON ALL AUDIO COMPONENTS AND AUDIO SYSTEMS (EXCEPT C.F.T. ITEMS)



Audi-Air, VIDEOTONE, TANDBERG, Metrotec, VENTURI, JBL, TEAC, Dual, Watts, BENJAMIN LENCO, Amperex, dynaco, SHARPE, Wharfedale, Interaudio, THORENS, Citation, AKAI, empire, Sansui, KOSS, SCOTT, SHURE, KENWOOD, SHERWOOD

harman kardon, Wollensak 3M, McIntosh, BENJAMIN MIRACORD, PIONEER, KLH, JVC, NIKKO, PHILIPS, Rectilinear, MEMOREX, SENNHEISER, SONY SUPERSCOPE, Audio-Technica, BASF maxell, PICKERING, REVOX, STANTON, Bozak, AKG, BOSE, TDK, AR Garrard, marantz

Buy one... Get one almost free

From now until Christmas we're making this special holiday offer:

For every subscription begun or renewed at the regular $8 a year rate (many of our original subscribers will be getting renewal notices within a few days), we're offering a special gift subscription for only $2. A gift subscription to Osceola will make an unusual and inexpensive Christmas gift that will be remembered every week of the year. We feel that our newspaper has made great strides in the last six months, and the one way for us to insure our growth is to add new readers...as well as secure old ones.

So act today to renew or subscribe to Osceola...and bring along a friend for just $2.

Here is my subscription . . .

Name_____

Street or box number_____

City_____ State_____ Zip_____

$8 for one year $14 for two years

. . . And here is another for $2.

Name_____

Street or box number_____

City_____ State_____ Zip_____

Send to:

osceola

P.O. Box 5033, Columbia, S.C. 29250

A shot of selective buying

In the wake of last year's unprecedented strike of Columbia sanitation workers, several black leaders met at a local church to contemplate directing a "selective buying campaign" against local merchants during the Christmas season of 1972.

The idea, of course, was to dramatize historical charges of discrimination against blacks in hiring in the downtown business district, and in that way add further support for the striking city workers, who complained of similar discriminatory practices by the city against blacks in hiring, promotion, and wages. But the selective buying action was never initiated and the strike, robbed of that potential impetus, eventually won only small concessions from the city.

This Christmas there will be at least one selective buying campaign in South Carolina, however, and Charleston blacks claim their four-week action is already beginning to achieve results with white merchants along Charleston's King Street business district.

"We know we can't change 400 years in four weeks," a supporter of the strike said this week. "And, realistically, that's not really what we're after. But they (the white businessmen) can pour money back into the black communities and back to black citizens through employment and they're not doing that now ..."

The Charleston campaign is "selective buying" in every sense of the word. "We don't want this to look like a hold-up, or even a boycott," says Walton Douglas, one of the reluctant "leaders" of the campaign. "Our's is an effective and thoughtful approach. We're concentrating on one store at a time, and making maximum utilization of our manpower as far as pickets and that sort of thing goes. Thus far, we've been able to avoid any confrontation with police, broken windows and that sort of thing."

The Charleston campaign began after a story in the August 18 edition of *The Chronicle* , Charleston's widely-read and influential black weekly newspaper, revealed that of 118 persons employed by 17 King Street businesses, only 10 were black. The King Street area depends largely on patronage from black shoppers (Charleston is 50 per cent black, and the percentage on the peninsula is even higher) and Douglas and others claim that as many as 75 per cent of most of the store's credit card holders are black.

The August 18 *Chronicle* story also charged that blacks shopping in the downtown area were accorded "shabby treatment" and sold "shabby merchandise." "At Bob Ellis Shoe Store," read the story, "where blacks spend thousands of dollars there is not one black employed as a salesperson. Recently a group of women discussed what actions could be taken against the store for what they considered disrespect shown black customers who have made purchases there. The survey team counted 18 blacks waiting to be served and no whites except the employees."

After the story appeared in *The Chronicle*, Charleston's Central Coordinating Council began further investigations. The Council is composed of black churches, social and political organizations, and it works closely with *The Chronicle* and its editor, Jim French, in publicizing and confronting problems in Charleston's black community.

"The Council is not a one-man show or anything," says Douglas, who serves as chairperson of the Action Committee. "We have the support of most of the local black politicians, some black ministers and just a lot of plain, ordinary folks. After the August story appeared in *The Chronicle* we decided that something had to be done about the situation. We wrote some letters to merchants, most of whom replied by telling us what they have already done for the black community as some time in the past... most of which bore no resemblance to current conditions. Then we went into churches and into the community to find support... you see, once the community finds the precedent for this thing, this type of organizing, it could become a really significant force in the community. And of course the merchants don't want this kind of precedent established."

Jim French

During the early fall, CCC concentrated on organizing support for the strike among churches and social groups. The Council delayed the start of the campaign to coincide with the annual Christmas shopping rush which begins after Thanksgiving each year. In early November, Douglas addressed a letter to Otis Conklin, president of the Downtown Council, and the campaign began. "King Street merchants have generally ignored the plight of black patrons and have become insensitive to employment and promotion practices, dignified treatment and participation in any meaningful way with the community from which their black patrons come."

When Conklin replied in what the Council considered unsatisfactory terms, the group responded by trying to win younger blacks, particularly high school students, in support of the campaign.

Originally, the Council directed the selective buying campaign at a small group of stores (including Belk-Robinson, Dixie Furniture, Condons Department Store, Kerrisons, Leon's Men Wear among others), but now the list of stores to be avoided varies almost from day to day.

"We've negotiated with a number of stories already and we have ... in writing... their pledges to hire more blacks and to pour money back into the community," says Douglas. "Some stores who weren't even on the original list have already hired more blacks in order to stay off the list." Among the first stores to settle with Central Coordinating was the Bob Ellis Shoe Store.

Douglas claims that support in the black community for the selective buying campaign has been good. "Some black leaders here have been contacted by the white merchants about opposing the campaign, but it would be political and social suicide for these folks to oppose the thing."

One politician who has wholeheartedly supported the campaign has been Charleston Rep. Robert R. Woods, a black minister and member of the South Carolina House. In a speech to the Charleston Kiwanis Club the other day, Woods transcended even the current action to delve into some of the problems facing inner city blacks everywhere, who live in economic climates which are still almost totally controled by whites.

"So many of our cities are becoming increasingly black. Blacks who are cut off from the mainstream. They have no jobs and they have no where to go. The oases and fortresses are never created for them... Businessmen can not insist on seperating themselves from the field of rights to concern themselves only with the field of markets ... such developments lead only to decayed cities and state socialism. I think we ought to become interested in the kind of economic development in our communities that will not give the black community jobs, but will give the black community profits as well ... Businessmen must take responsibility for Black Economic Development, just as educators, artists and religious leaders take responsibility for the cultural and spiritual developments....

"What is needed now," Woods told his predominately white audience of Kiwanians, "is concerted and positive action on the part of at least a large segment of the business community. From Charleston, this again, could be the shot that is heard around the world."

—*Jim Walser*

Robert R. Woods

The South Carolina Council for Human Rights presents

HENRY HOWELL

Lieutenant Governor of Virginia

will speak at the

annual banquet at

Hotel Wade Hampton

Saturday, December 8, 1973
8:00 p.m.

"...If they keep raising utility rates, we'll all have to go back to making candles."

—Henry Howell

The South Carolina Council on Human Rights is a private, non-profit public interest research and action agency working for equal opportunity and government accountability.

BANQUET RESERVATION FORM

Please send me _____ tickets at $5.00 per person to SCCHR's annual banquet.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

( ) Enclosed is my check for $ _____.

( ) I will pay at door.

( ) Please reserve a table for 10 people at the special rate of $45. I enclose payment.

Reservations must be made before 12 noon, Thursday, December 6, 1973. Mail to SCCHR, Suite 200, Columbia Building, 1203 Gervais Street, Columbia, South Carolina 29201. For additional information, telephone (803) 253-8325.

Blocking 'progress'

(Continued from page 1)

community. As Shandon spokeswoman Jean Toal says, "Enough is enough."

The character of the neighborhood was first threatened four years ago when plans for a high-rise apartment building to be located on the corner of Blossom and Harden Streets were announced. Suddenly, many residents became aware that somehow much of their area had been rezoned from single family dwellings (RG-1) to multifamily dwellings (RG-2) and that there wasn't a whole lot they could do about it. The high rise was built and now residents of the neighborhood complain about traffic congestion, parking problems, and the general reduction of the aesthetic qualities of the old neighborhood.

When the First Colonial Corporation announced a few months ago their intention to construct a six-unit condominium complex on the lot adjacent to the high rise, the residents of the community decided it was time to put a stop to what they feel is the degradation of their neighborhood. While a developer may usually build his project without permission from the zoning board, in this case certain peculiarities of the terrain forced the First Colonial Corporation to go to the Zoning Board of Adjustment. According to the City Code all buildings in RG-2 areas must allow a clearance of 20 feet on all sides of the structure. Since the lot on which First Colonial wants to build its condominiums is triangular, the building will protrude into this clearance space. They must be law be granted a variance by the Board of Adjustment before beginning construction. Another city regulation prohibits the construction of any structure more than 30 inches high in the area within 20 feet of a public street or highway. First Colonial wants to build a retaining wall and privacy fences which, at some points, will be over six feet tall. To construct these they must also obtain a variance from the Board. A minimum lot area of 16,000 square feet is required by the city for the number of units proposed in this project, but this piece of property contains a total of only 15,300 square feet. This necessitates permission from the Board also.

On November 13, the Board met to consider First Colonial's requests and to hear from the public as to their views on the proposed project. Members of the Shandon Neighborhood showed up en masse. Randal Bridwell, a University of South Carolina law professor, and his wife, Susan, had travelled through the neighborhood with a petition requesting the Board to deny First Colonial's requests. He claims that every one they asked signed the petition and that many of them came to the hearing. Jean Toal, a Columbia attorney, appeared as the spokesperson for the group and presented the petition.

A tape recording of the meeting reveals the Board rejected many of Ms. Toal's arguments. Her main contention was that traffic conditions and population density in the Shandon area had reached the point where many of the residents were having trouble getting up the street to their homes and that, further, construction would worsen the problem beyond tolerance.

"Putting six residences on one lot means you will radically change the composition of the neighborhood. This neighborhood is a very fragile area which can't stand the kind of variance which allows that level of density," Ms. Toal told the Adjustment Board. She pointed out that Columbia, unlike many metropolitan areas, has a chance to prevent its inner city from becoming a slum. Here, she says, neighborhoods like Shandon, if kept "liveable," can provide the kind of inner city dwellers who would take an active part in government and community activities.

Several other residents traipsed to the podium to explain their opposition to the project but some of them felt the Board wasn't even listening. One resident of the neighborhood said this week, "They were rude. The Board members had their minds made up before we even got there."

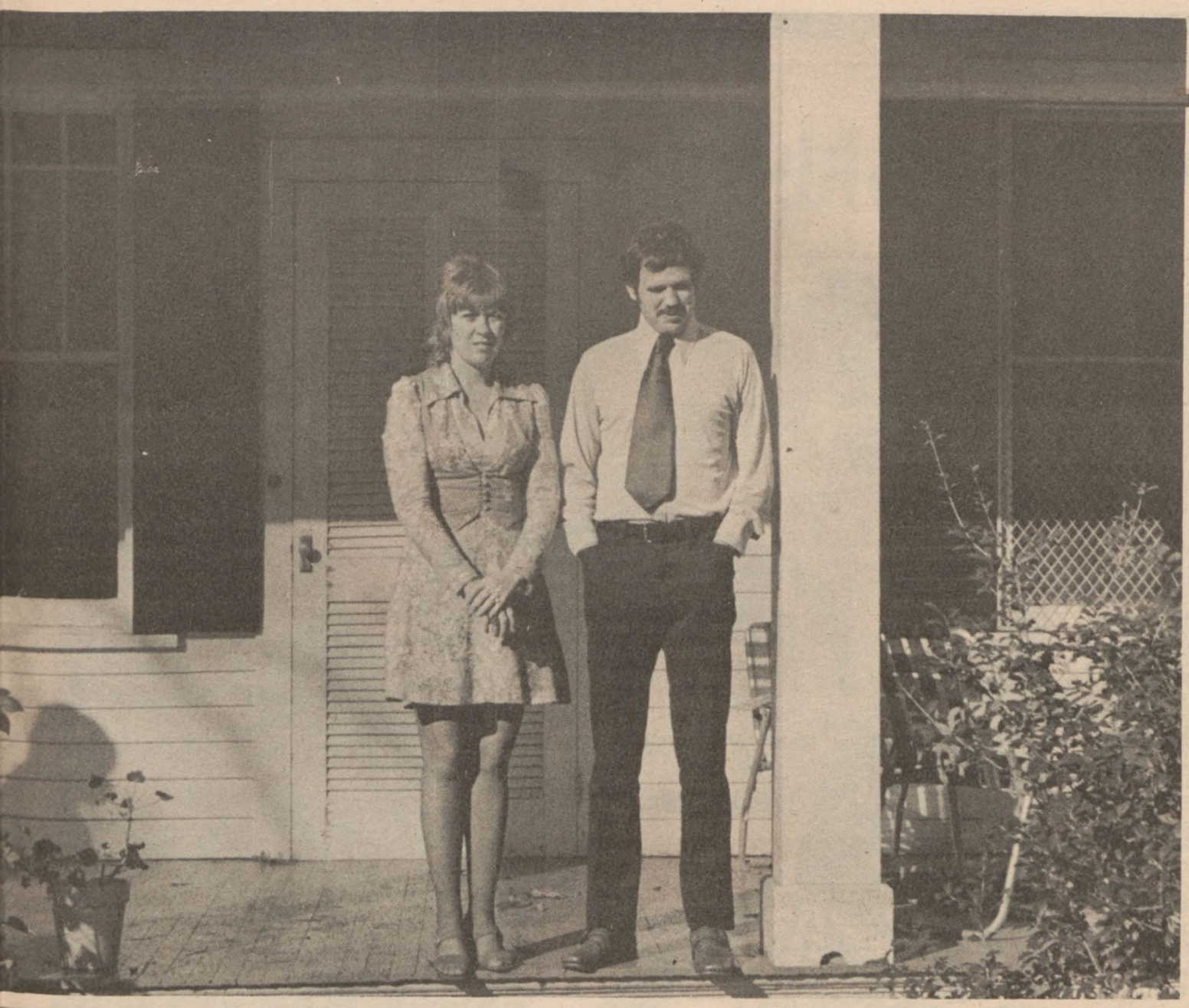
The turnout of citizenry evidently left the Board unimpressed. They granted all the variances except the privacy fences in the rear, which the Traffic Committee said would hinder the view of people trying to back out of their driveways.

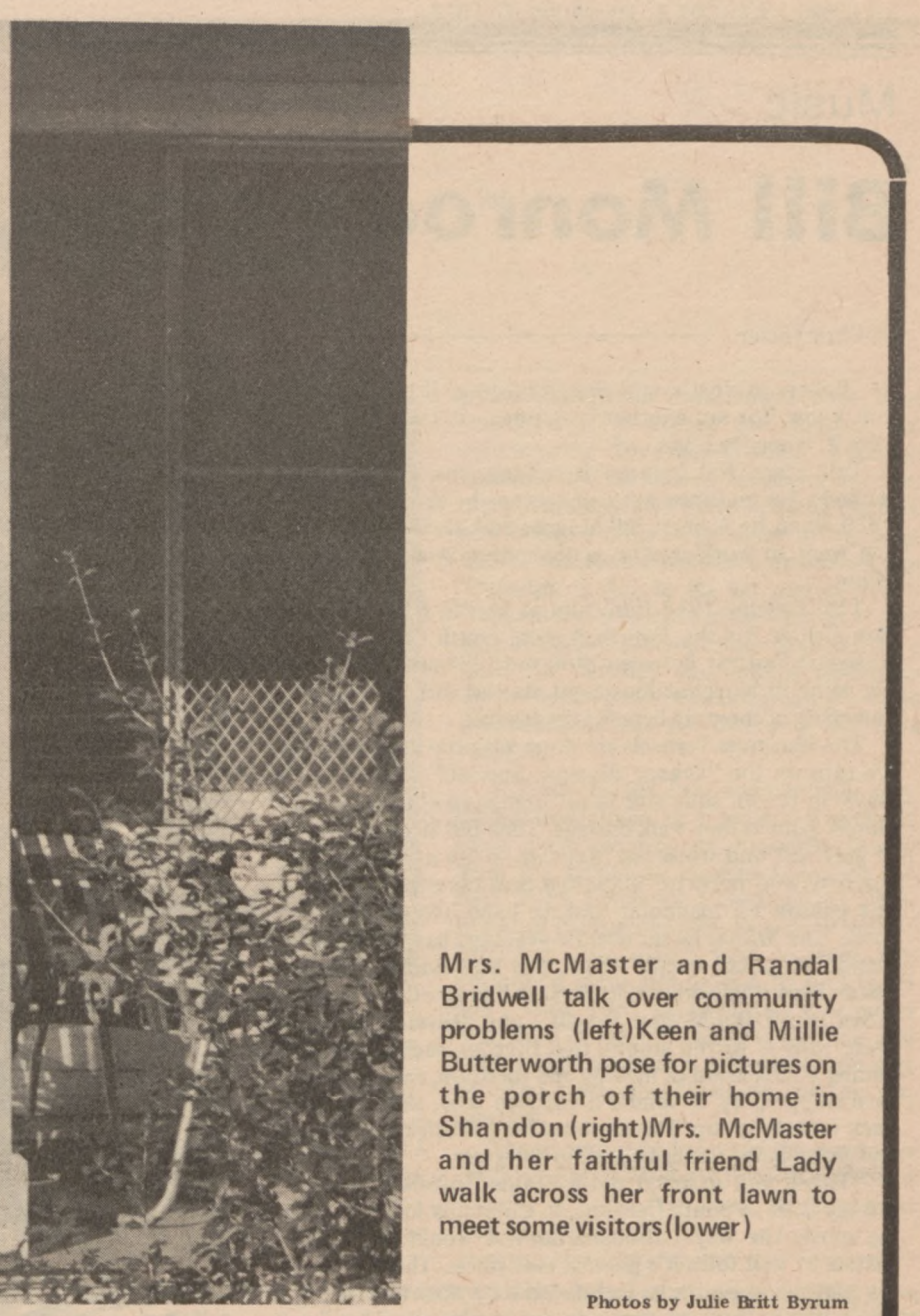
Ms. Toal, Bridwell, and the others were aghast. According to Ms. Toal the statute under which the Board operates instructs the members to give considerable weight to the public sentiment in deciding whether or not a variance should be granted. Millie Butterworth, an attractive young mother of three small children and resident of the Shandon area said of the hearing: "There were 35 citizens there presenting a very sane case of enforcing the existing law, but the four Board members totally ignored the wishes of the community."

According to Randal Bridwell the citizens are now trying to pursue other avenues of action to thwart the Board's decision. Both Bridwell and Ms. Toal say the community has asked for a re-hearing and, if that fails to yield the "correct result", then they will "probably" resort to legal action. The statute under which the Board of Adjustment operates allows petitioners, such as the Shandon citizens, to appeal the decision of the Board to the Circuit Court.

In addition to the statutorily prescribed remedy, some of the citizens feel they may have an additional legal route. Ms. Toal alleges that the group was denied "due process of law" because one of the Board members present at the hearing "had a financial interest in the transaction."

Tom McTeer, a member of the Board of Adjustment, an owner of a local real estate company, admits his firm had a financial interest in the property, but he adds that he disqualified himself from consideration of the matter. "A





Mrs. McMaster and Randal Bridwell talk over community problems (left)Keen and Millie Butterworth pose for pictures on the porch of their home in Shandon (right)Mrs. McMaster and her faithful friend Lady walk across her front lawn to meet some visitors (lower)

Photos by Julie Britt Byrum

member of our real estate company was an old friend of the woman who owned the property, so when she decided to sell, she naturally came to him. When I got to the hearing that morning I had no idea that this matter would be coming up and only when I saw the agenda did I realize it," McTeer explained.

McTeer pointed out that he disqualified himself rather than totally removing himself from the Board because, "There were only four Board members present, the minimum number needed to constitute a quorum. What I said was that I would not take part in the deliberations and I instructed the Board to count my vote with the majority, which ever way that turned out to be."

What the residents of Shandon point out, though, is that a minimum of four affirmative votes are needed to grant a variance so if McTeer had not had his vote counted at all, which they feel he shouldn't, the variance couldn't have been granted. McTeer counters that it merely would have delayed the matter until the next Board meeting and wouldn't have had any permanent effect.

What's upset Ms. Toal and the others the most, however, is that they feel the Board used the wrond criteria in making its decision. The statute indicates that some "hardship" must be shown before any variance can be granted. First Colonial alleged that it would cause them financial hardship if they weren't allowed the variances. Ms. Toal argues "financial hardship" was not enough reason to grant the variances. Further, Ms. Toal points out, the statute says great weight should be given to the public feelings about the matter. She feels that the Board totally disregarded the great outpouring of public opposition to the project. At the hearing, the Board argued that they didn't have the power to deny someone the use of their land and that they felt they were only supposed to look for hardship which threatened the community. Cliff Judy, a developer and member of the Zoning Board, says that this is a situation where you have people like First Colonial "between a rock and a hard place." He says that the area is zoned RG-2 by City Council and their job is to grant variances, not deny uses altogether.

The people of the community, however, say that to deny the variances, in effect, would deny First Colonial the option to build a six unit complex.

The question isn't development, maintains Ms. Toal, rather a question of orderly development and the maintenance of some desirable homes in inner city Columbia. She eyes with suspicion a Zoning Board where two of the four members are directly involved with the development industry. One of those developers, Cliff Judy, told Osceola "That man [from First Colonial Corporation] could have told those people to go straight to hell if he hadn't had those minor variances. If they want me off there [the Board] they can have me removed." Judy argues that "You can't deny a man the use of his land. The zoning statute allows multi-family dwellings and we [the Board] have no right to deny him the right to built multifamily dwellings."

If there was any action which goaded the residents into taking further action, says Ms. Toal, it was a comment from one of the Board members after the hearings were over and everyone was leaving. "You're lucky," the Board member allegedly said, "We could have allowed a Jiffy Mart there."

*****

Mrs. Buchanan McMaster lives in a luxurious house on Edgerton Court in the Shandon neighborhood. She has lived in the Shandon area for most of the last twenty years and wants to live there, "for the rest of my life." She points out though that the streets are narrow and the lack of room for garages between the old houses forces people to park their cars on the streets. "It's very crowded now, but what will it be like if they allow more?" she asks.

When questioned about the Finlay House, a high rise apartment building for elderly people owned by the Episopalian Church which was recently erected in the area, Mrs. McMaster notes that the community had opposed it, but that the Board gave special preference to the church group. This newest project represents the last straw to Mrs. McMaster, and she vows to do everything in her power to stop it.

What's even more distressing to her, though, is the trend these projects represent. "I came here in 1937. All Columbia was then was a big town. You could walk downtown and not see a person you didn't know, today you hardly see anybody you do know. What is worse, though, is the way we have thrown away all our beautiful buildings."

She says she isn't opposed to development in Columbia, but "it isn't planned."

Mrs. McMaster's dog, Lady, sits on the front step staring off through the trees to the hulk of the Finlay House rising behind the hill across the street. The elderly matron and her dog pose for photographs and glance down the hill, "It's so crowded now, I don't know how we'll make it if it gets any worse."

Music

Bill Monroe's clean bluegrass

by Chris Potter

Myrtle Beach

"Believe in what's right about bluegrass. It's gonna grow, you know, for say another ten years ... It's whoever looks after it; it needs a leader...."

Tall, stern Bill Monroe is talking, the man who has looked after bluegrass music ever since he gave it a name in 1939 when he formed Bill Monroe and his Bluegrass Boys and went to work creating a distinctive, powerful musical idiom.

Thanksgiving 1973 finds him at Myrtle Beach Convention Center for the Fourth Annual South Carolina State Bluegrass Festival. Between 1939 and 1973 just about every big name in bluegrass music got started with Bill Monroe, and many of them are here for the festival.

The Bluegrass Tarheels are done with the last racing fiddle runs on the "Orange Blossom Special." The Bluegrass Boys, in brown suits and burnt orange cowboy hats, look almost grim as they walk onstage. Then Bill Monroe appears in grey suit and white hat, steps up to the mike, picks out the first wild notes of "Bluegrass Breakdown" on his famous Gibson F5 mandolin, and his band hits tht tune full force. The format he set over 30 years ago has not changed: mandolin, guitar, banjo, fiddle, and bass fiddle. Bluegrass has an irresistable drive in its rhythm like no other music, an effect which Bill Monroe sought -- and delivered. On stage every tune is woven around that rhythm, each instrument adding a dimension of melody and variation, each player by turn stepping up to render a virtuoso solo, then blending back into the group. The combination of individual mastery and group unity reaches a peak in bluegrass.

"Thank you so much and welcome," offers Monroe. "I got my start in South Carolina, in Columbia in 1936, playing music the way I thought farmers would like it, and thanks to you folks it's growed ever since...These boys enjoy playing; they like to feel that if they work hard to play, you'll like it. Now we gonna do one you've asked for," and the banjo kicks off "I Saw Her Little Footprints in the Snow" with Bill singing lead.

The second quality of bluegrass is the extremely high pitch -- high and lonesome -- and it's there as Monroe sings of meeting his wife "when the snow was white on the ground" and he lost here ... and the fiddle wails. Four of them gather around and blend their voices for a quartet of unearthly beauty, a promise of life to come in a country paradise where loved ones will be reunitedon a green mountainside. You don't hear harmony like this outside of bluegrass; the music comes from the heart, and from the soul of the American "country."

The next day Monroe is talking: "Bluegrass is a clean music. You won't hear anybody here use a bunch of swearing on the stage because they know they's families sitting out there. A man and his wife and his children, they'd get up and walk out because they're a fine clean bunch of people so it's got to stay that way."

Bill Monroe has fought to acheive a certain sound, with purity of form and musicianship, and he is plainly worried that his standards might not be maintained. "Bluegrass ain't old-timey music nor folk music. Before I started, they wasn't no bluegrass ... I enjoys helping people. I have kept a lot of people from being drunkards, I wouldn't let 'em drink on my show; I have made them respect old people, you know, and I made 'em use the right kind of language; I believe a man should grow up to respect a lady, and if you don't you're no gentleman ..."

If this all sounds like the code of a day gone by, friend, maybe you should do some listening to a high wild sound... they're closing the show with a hymn:

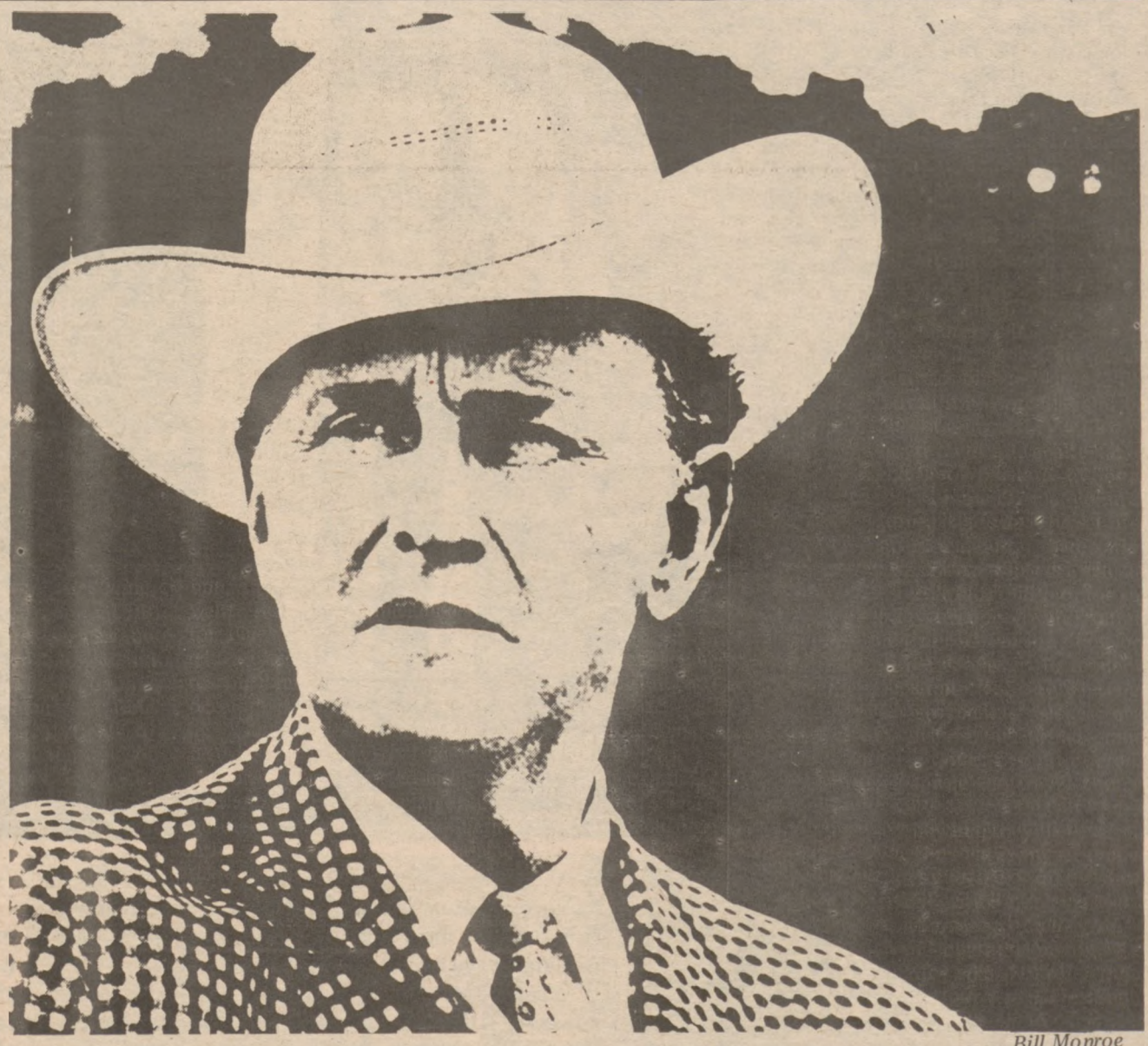
(Bill)
If I was a drunkard
I know just what I'd do
I'd give up drinkin'
An' work on the building too

(Quartet)
I'm a workin' on a building
I'm a workin' on a building
For my lord, for my lord
It's a Holy Ghost building ...

The audience does consist almost entirely of families; in fact, the groups themselves often are families, like the first family of country music, the Carters. Bill Monroe's son, James, has his own group; Jimmy Martin's son plays with him. More importantly, perhaps, is an age when packaged entertainment fragments families, bluegrass appeals to every age and the music is produced by all. One fine act in Myrtle Beach was the Harris Brothers, who were maybe nine and ten years old.

Many performers were teenagers when they first went onstage. Earl Scruggs was 19 when he started with Bill Monroe and some were even younger. For these country folk the family is the center of life, and in that sacred circle music is just about as vital as fundamental religion.

Vital. He has 'em dancing in the aisles, old ladies and big ol' boys ("you been dippin' in that cooler son and you ain't been chompin' ice"), a little girl wanders on stage and starts cloggin' ... Jimmy Martin whoops and hollers "have fun!", tells another groaner, talks and talks, then leads his Sunny Mountain Boys into "Tennessee." Jimmy Martin presents a total countrast to Bill Monroe's tight sober style though he put in his time with the Bluegrass Boys. Last year he was voted Bluegrass Entertainer of the Year. "As long as the audience is having fun,hey,you know we're having fun on the stage, too." Of course, the instrumentals don't miss beat and the quartet is pitched finer than frog's hair, even though Marc Pruitt on banjo and Ricky Scraggs on mandolin are borrowed from their own bands to replace missing Sunny Mountain Boys. They practiced five minutes backstage and stepped up for blazing solos with perfect confidence, for they are part of the bluegrass family, secure in the tradition.



Bill Monroe

"Come on up here, Ricky, and sing one for us. Ol' Bill's gone to Oklahoma and I reckon we can loosen up and do one of his..." The high sweet tenor reaches away up for "Blue Moon of Kentucky." the fiddle swoons, Jimmy leads the applause...Finally the Sunny Mountain Boys break into the song that put Jimmy Martin into the Country Music Hall of Fame, "Sunny Side of the Mountain." " 'Preciate it. Thank you folks so much. You make an ol' country boy like me feel like I'm somebody." They all feel like somebody, hearing a song that somehow touches the inner heart, the secret feelins that cannot be spoken without being lost. In the music the wild pure feelings are shared and yet set free...

"I'm grateful to Bill Monroe for giving me a start in his band many years ago. We've sold a lot of records since then but I'll always admire him more than anybody. It's not gotten any bigger as far as crowd drawing is concerned. Back in 1950 Bill Monroe alone could draw more 'n me and Jim and Jesse and Mac Wiseman and Bill all put together. Back then it cost eighty-five cents for an adult and a child for a quarter, and now it's five dollars...The music has changed, but the record-buying hasn't changed, they're still buying the old ones. You don't hear as much harmony amongst the musicians, when they're playing...you take when Chubby Wise used to play a break on the fiddle, Bill Monroe would back him up on mandolin, play harmony, see. Today, when one takes a break, that's it. I think it'll come back to it... You'll want the old authentic records Bill Monroe made may years ago. The pickers, they got it together better, they liked it more. If a man went to fire you, you'd say, 'Golly, I don't want to go back to plowing corn, I'm gonna make that banjo talk to me.' "

Bluegrass is a business, and performers like Jimmy Martin are always looking for the next hit. He truly loves the music, though—"it has to come from the heart"—and he refuses to enter the electronic commercial world of Nashville's Country and Western. Some are seeking to extend their own musical vocabulary, as Earl Scruggs ("a genuis") is doing with the five-string banjo—"I've talked to Earl, and he says he's already played 'Foggy Mountain Breakdown' "—others, like the New Grass Revival, combine bluegrass with other forms; still others, like Leon Russell, are mining bluegrass, for it is rich and powerful. Its riches and power, however, come directly from its simplicity and the depth of its sincerity.

Ralph Stanley is considered by many to be the most complete bluegrass musician of all. Ralph's brother, Carter Stanley, started with Bill Monroe, then played for years with Ralph until his death seven years ago. Their pickings and singing were legendary, but Carter had to drag the painfully shy Ralph onto the stage. Today Ralph delivers his "Tribute to My Brother Carter" as his Clinch Mountain Boys sing one of the old songs...he has carried on, as he feels Carter would have wanted,and he has kept the music pure. He found Ricky Scraggs and Larry Wise and they say the two sang just like Ralph and Carter, but they moved on...

"It's changing. There's not much pure bluegrass around any more. It's for the best, I reckon...It's all I know and all I want to know, really. There's lots of good musicians around, but not too many of 'em can sing. I believe when you sing a song, you ought to love that song while you're a'singin' it. Lots of city people are copying that, but it seems like the original's always better. You can tell when somebody means something. People likes different things, I reckon; there's room for it all."

Then he's onstage singing, loving the music, and the people are loving it too. Marc Pruitt and the Snowbird Mountain Boys. The Sullivan Family. The Lewis Family. Mac Wiseman. Charlie Moore and the Dixie Partners. Clyde Moody. James Monroe and the Midnight Ramblers. The Country Gentlemen. Reno Harrell and the Tennessee Cutups. Red White. Dixie Fisher and the Dixie Bluegrass Band. Jim and Jesse and the Virginia Boys. Red Rector. Jimmy Stone—Bob Wyatt and the Southland Boys. Bluegrass music and slicked back hair and bouffant hair-dos and white knee-high boots and drawl and twang.

"I reckon I love bluegrass music better 'n a hog loves slops"—Bob Wyatt and me, too.

Theatre

Tearing up O'Neill...bit by bit

by Dan Lackey

A TOUCH OF THE POET
by Eugene O'Neill
At Workshop Theatre

A Touch of the Poet is simply a drab play. The Workshop Theatre opened the Eugene O'Neill work Tuesday in commemoration of the death of the American playwright who died twenty years ago to the day of this opening night. Insofar as a theatre group sets out to commemorate the *death* of a playwright—not his rebirth—the celebration of one of his most lifeless plays is a fitting and proper irony.

Con (Major Cornelius) Melody, the play's central figure, is an Irish innkeeper and his father was an Irish innkeeper before him. Con, however, seems to suffer from delusions of aristocracy. An affected accent, incessant references to himself as Major Cornelius Melody and to his service under Wellington at the Battle of Talaveras and the showy fact that he keeps an expensive thoroughbred mare, lend some credence to his well-played fantasy. The Major has a wife and a daughter. Con's wife, Nora, haggard from years of toil, is a constant reminder of his "proper" heritage. His daughter Sara is in love with an affable young gentleman poet named Harford, a guest at the inn who is sick in bed upstairs and never appears in the play.

The play would travel from curtain to curtain as an impenetrable slice of life were it not for the following climax: Young Harford's father tries to buy Con off in exchange for a promise to forbid the wedding, an infuriating and demeaning proposition. Con challenges Harford but the dignity of the duel is dated and the scene provokes an Irish rumble. Humiliated, Con returns home and kills his prize thoroughbred—his only concrete pretense to aristocratic airs. Now speaking in the old Irish brogue, he condemns his evil alter-ego *Major* Cornelius and sets out for the local tavern to be a simple robust man devoid of pretense.

The most pointed problem of this nice story is the conversion of Major Cornelius Melody back to his "true original self"—the whole resolution of the play. The change of heart is incredible but the change of tongue even more so. For the first three hours of the play, Con Melody "talks like a gentleman" with not a hint of the forgotten Irish brogue. In the fourth act there is the aborted duel and the ensuing Donnybrook (all off-stage, as is virtually all the action) and Con (so I am led to believe by the make-up man) receives a terrible blow on the side of his head. He comes on the stage in a bloody stupor and when he finally speaks—alas—the Irish brogue is back from yester-year. Why such a melodramatic change we can only guess. I read a review of the play by Henry Hewes in the *Saturday Review* and he seemed to imply that the change was effected as a result of Con's "self-realization".

Malie Bruton and June Hutchison

"Self-realization" out of the disillusion of finding "his expedition of revenge dengenerate into a Donnybrook." On the spot, in view of the gash, I guessed—irreverently—brain damage. But we were both wrong and missed the point entirely which is that Melody's transformation is simply not believable. His conversion is a theatrical device that protrudes through the play like a bon through flesh. The reversal of accent and attitude, the dropping of one role and the instant assumption of another, is all a climactic *release* for the *audience* who has had to suffer for three hours the grief of an unbearably phoney man. The often-quoted theme of the play is that of Pride and Love. But except for the off-stage romance of Sara and young Harford which runs all the gambits of a Restoration comedy, it comes off as Boorishness and Desperate Sentiment.

A Touch of the Poet runs nearly three and one half hours and may be a strain even for those with friends or loved ones performing on stage. Most of the Workshop's performers, I'm sorry to say, are less than adequate, although, quite honestly, poor performance of a melodrama is often a small delight. Jim O'Shea in the role of Cornelius Melody is unequivocably awful, combining, for a characterization, the worst of Marcus Welby and Captain Kangaroo. June Hutchison, a Columbia artist, makes her acting debut in the role of Nora and I found her to be a very attractive lady. She didn't play the character, of course, but it's a terrible part for anyone. Malie Bruton, who plays daughter Sara, might have been coached to a decent performance, but apparently Director Jennifer Atkinson couldn't find the time or the ability to do so. Mary Arnold Garvin plays Deborah Harford and brings a model's presence to the stage but moves like a charismatic mannekin. Jim Truesdale is fine in the bit part of Paddy O'Dowd but is blocked in the first act to give half of his few precious lines from behind a post. Hal Buckley and Johnny Dehart as Jamie Cregan and Nicholas Gadsby give solid performances but are forced to act in a vacuum.

A Touch of the Poet was the only play O'Neill completed in a projected cycle of nine plays covering an American family from the 1820's to modern times. In the *New York Times* of November 4, 1956, Seymour Peck quotes Mrs. Eugene O'Neill as follows: "He didn't want to leave any unfinished plays and he said, 'It isn't that I don't trust you, Carlotta, but you might drop dead or get run over or something, and I don't want anybody else finishing up a play of mine.' We tore them up, bit by bit, together."

The six unfinished plays of the cycle were destroyed by O'Neill and his wife in 1953; *A Touch of the Poet* was destroyed on Tuesday night.

THE CYCLIST INC

"NOW IN STOCK"

LIBERIA, ZEUS, ROYCE-UNION and SUTTON are our bicycles.

ZEUS, SIMPLEX, TA, CAMPAGNOLO, and PHIL WOOD are some of our parts.

COME SEE US SOON

200 Meeting Street (just across Gervais St. Bridge) Phone: 254-5331 Hours: 10-8, Mon.—Sat.

911 Sumter Street (just across from the Horseshoe) Phone: 253-3625 Hours: 11-5, Mon.—Sat.

ridout bostrom ltd.

DOWNTOWN & DUTCH SQUARE MALL

"Through Our Doors Pass The Best Dressed Men In Columbia"

Subtle elegance, good taste, and moderate prices all mark Columbia's most exciting shop for the gentleman. Picture yourself in a Plaid suit this fall, ready for all occasions...

OUR FALL SUITS FROM $100.00

HOURS:
Mon. - Fri. 10 to 6 Downtown
Mon. - Fri. 10 to 9 Dutch Square
Saturdays Open til 6 P.M.

VISIT OUR NEW STORE DUTCH SQUARE MALL

Alteration always on the house. . .use your favorite bank card or Ridout - Bostrom Charge

ridout bostrom ltd.
DUTCH SQUARE MALL
772-0043

EVENTS & entertainments December 1 - 8

cinema

Please call ahead to theatres to check showtimes, since many area theatres are subject to last minute changes.

ATLANTIC THEATRE, 3220 Two Notch Road, 787-1225.
"Slaughter" with Jim Brown, Stella Stevens, and Rip Torn is back in town for another chance at the Atlantic. Check with the theatre for showtimes.

ATLANTIC II THEATRE, 3220 Two Notch Road, 787-1225.
"I Love You I Love You Not" is the current feature. It's in color.

CAROLINA THEATRE, 1223 Main Street, 252-8011.
"Cleopatra Jones," with Tamara Dobson is enjoying its second run here. It' rated PG with shows at 1, 2:40, 4:20, 6, 7:40 and 9:20.

DUTCH SQUARE NORTH THEATRE, Dutch Square Shopping Center, 798-1100.
"That Darn Cat", a Disney film for the kiddies. Shows at 1:45, 4, 6:15, 8:30 and is Rated G.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Shopping Center, 798-1100.
"Executive Action", a fictional account of the conspiracy to assassinate Kennedy. (JFK). Shows at 2, 3:45, 5:30, 7:15, and 9:00 p.m. Rated PG.

FOX THEATRE, 1607 Main Street, 254-5212
"The Chinese Connection" and "Fists of Fury" with the late Bruce Lee, a Kun Fu master. Shows at (For "Fists") 1:40, 5:20, and 9:00 p.m. and (For "Connection"), 3:30 and 7:10 p.m. Rated R.

GAMECOCK I THEATRE, Parkland Shopping Center, Cayce; 796-0022
"Walking Tall" again and again and again and again. Let's do everybody a favor and boycott this movie this week so that the "18th record-breaking week" can die slowly. Times at 2:40, 4:50, 7, and 9:10 p.m. Rated R.

GAMECOCK II THEATRE, Parkland Shopping Center, Cayce, 796-0022
"Scarecrow" moves to Cayce with this really great movie. If you've missed it, this is your chance. Rated R, Showings at 1:30, 3:30, 5:30, 7:30, and 9:30 p.m.

JEFFERSON SQUARE THEATRE, Jefferson Square, 1801 Main Street, 254-6731
"The Deadly Trackers" with Richard Harris. This is one of those vengeance things—so if you dig gore, rape and murder with a hint of tears, this one is for you. Times at 1, 3, 5, 7, and 9 p.m. Rated R.

MIRACLE THEATRE, 1226 Main Street, 256-1950
"American Graffiti" with Wolfman Jack and yourself back in '62. We liked this one, but wish it would move on. Times at 1:20, 3:30, 5:20, 7:20, and 9:20 p.m. Rated PG.

PALMETTO THEATRE, 1417 Main Street, 254-5800
"The Way We Were" with Barbra Streisand and Robert Redford. We like this one, it's got some flaws, but they aren't fatal. Times at 1, 3, 5, 7, and 9 p.m. Rated PG.

LATE SHOW Friday and Saturday nights is "Seventeen." Call the theatre for details.

PLAZA III THEATRE, 1323 Main Street, 254-7960
"Don't Look In the Basement". Yep, this is what it sound like it is. Gore, horror, and psychopathic killers. Whoopppee. Times at 1:40, 4:20, 6, 7:40, and 9:20. Rated R.

RICHLAND MALL THEATRE, Richland Mall Shopping Center, 782-2228
"The Chase" returns to feature-runs. Marlon Brando and Robert Redford as two friends with a problem. The theatre's is billing this as the forerunner to "Billy Jack" and asks the question "Which is best—'Billy Jack"...'Walking Tall', or is it really Bubba Reeves in 'The Chase.' Why the heck is "Walking Tall" included at all...we'll never understand it. Shows at 1:30, 4:00, 6:30, and 9:00 p.m. Rated PG.

CAMPUS FILMS
All films at the University of South Carolina's Russell House are free o University students, administrators, faculty, and their guests unless otherwise indicated. Get a student to take you, these are some of the best films around.

Sunday, December 2
"Gertrud". (Denmark, 1964) Directed by Carl Dreyer. This film has a simple thesis: (not really quite so simple as you would think) a woman, who demands the total devotion of the men she loves. The men, however, disagree—one has political ambitions, another's work interferes. 115 minutes.

Monday, December 3
"White Heat" (USA, 1949). Directed by Raoul Walsh. The story of a very tough gangster and his even tougher mom. Jimmy Cagney ends up surrounded by police on top of an oil tower waving his gun at the sky and shouting, "Come down with your hands up! Ya hear that, Mom! Ha ha ha ha ha." This is an American film classic and you really should see Walsh at his best. 114 minutes.

Tuesday, December 4
"Witchcraft Through the Ages" (Sweden, 1921). A rare film which traces diabolism through the Middle Ages to modern times. Its Black Masses, stomach turning detail, and frequent nudity caused its banning in most countrie. Lasts 74 minutes.

Wednesday, December 5
"The Best Years of Our Lives" (USA, 1946). With Fredric March, Myrna Loy, and Dana Andrews. A beautiful , yet painful film concerning three soldiers coming home from World War II and their adjustment back into domastic life. Academy Award Best Picture for that year. Lasts 172 minutes.

Thursday and Friday, December 6 and 7
"The Devils" (United Kingdom. 1971). Directed by Ken Russell and based on Aldous Huxley's "The Devils of Loudon". With Oliver Reed and Vanessa Redgrave. Probably the most gruesomely terrifying film you will ever see. It relates the political and religious upheaval of 17th century France which climaxed in the execution of a worldly priest unjustly branded as a sorcerer by a group of sxually obsessed nuns. 108 minutes. Rated X—$1.00 admission price.

Sunday, December 9
"The Battle of Algiers" (Italy, 1966). This highly influential film depicts the Algerian rebellion against the French between 1954 and 1957. By intercutting scenes of personal drama with journalistic coverage of mass movements, the belief is stated that no one's life is unaffected by the tides of history. 123 minutes.

All films will be shown at 7 and 9:30 p.m. without exception.

television

Saturday, December 1

Noon—SPECIAL. An indepth look at the history and tradition surrounding the Army-Navy football clash. Heisman Trophy winners Roger Staubach (63) and Pete Dawkins (58) narrate this one hour look at some old games and some of the events surrounding those games. (Channel 25)

1 p.m.—Football. Army and Navy in their annual clash. (Channel 25)

1:30 p.m.—Movie. "Nightmare Castle" (1965, Italian) Barbara Steele and Lawrence Clift star in this pretty put-up shocker. (Channel 10)

2:30 p.m.—Basketball. The Seattle Supersonics go to Atlanta to meet the Hawks with Bill Rusell at the Sonics' helm as coach. (Channel 19)

6 p.m.—Football. This is the best game of the week with Bear Bryant's Crimson Tide meeting the Auburn Tigers in Birmingham, Alabama with an

the BACKPACKER
quality gear
952 Harden St. • Columbia, S. C. 29205

Columbia's
Most Complete Outfitter

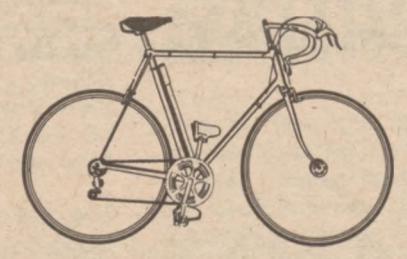
BACKPACKING
CAMPING
HIKING

M-F 11:00 a.m. – 8:30 p.m.
Sat. 10:00 a.m. – 6:00 p.m.

Alpenlite Products The North Face
Alpine Designs Jan Sport Universal
Eureka Tents Vasque Footgear
Rich-Moor Freeze Dry Foods
Oregon Freeze Dry Foods Tents
Dunham Footgear Down Clothes
Woolrich Clothes Packs & Frames
Eiger Mountain Sports Corp.
Optimus, Svea, Primus & Rechaud
Stoves Bushnell Sports Optics
Camp 7 Bags Fiberfill II Bags
Goose Down Bags Duck Down Bags
Rain Gear Climbing Rope

Lewis M. Jones, Proprietor
Telephone 252-8838
952 Harden Street, Columbia, S.C.
(Across from Sears)

BICYCLES



Wheels Unlimited

Grand Opening!
Specials!

Register for free bike and other prizes

Reductions on touring accessories

2000½ Blossom Street in Five Points
PHONE: 252-0105
Open 10 a.m.-7 p.m. Mon–Sat

master charge

Everything to carry anything

No purchase necessary. Do not have to be present to win.

GOLD STALLION RESTAURANT
Holiday Inn® PRESENTS
Each Thursday
FESTA ITALIANA
505 Knox Abbott Drive, Cayce
...With Each Dinner for Two
Minestrone Soup Crisp Green Salad
Italian Garlic Toast and our
Complimentary Bottle of Corsi Chianti

Spaghetti and Meat Balls

OLD COUNTRY FAVORITE!
Minestrone Soup, a Crisp Garden Salad, Tableside Choice of Your Favorite Dressing, Complimentary Wine, THEN — Our Hearty Meat Balls in a Zesty Sauce over Vermachelli — DELICIOUS!
FOR TWO
$5.25
COMPLIMENTARY WINE
Single Dinner $2.65

Italian Pizza

CHEESE.....1.50
PEPPERONI.....2.00
PEPPER AND ONION.....2.00
COMBINATION.....2.50

Lasagna Romano

Minestrone Soup Followed By a Crisp Garden Salad, with your Choice of Dressings and our Complimentary Wine. Our Own Lasagna Romano-Pasta, Cheeses, and Meat Sauce Layered and Baked to Perfection and Topped With a Zesty Tomato Sauce.
FOR TWO
$6.95
COMPLIMENTARY WINE
Single Dinner
$3.50

Veal Parmesan

COMPLETELY ITALIAN! A Cup of our Minestrone Soup, Crisp Salad and Complimentary Wine. Then Delicate Veal, Lightly Breaded, Covered with Zesty Tomato Sauce and Cheeses and Baked. Served over Vermachelli.
FOR TWO
$7.95
COMPLIMENTARY WINE
Single Dinner
$4.00

Single Orders Are Served With a Complimentary Glass of Chianti

8-0 record is heading for the Sugar Bowl and there's nothing those Tigers would like to do better than to mar that unblemished tally. (Channel 25)

7:30 p.m.—SPECIAL. The kids will love "Winnie the Pooh and the Blustery Day", an Oscar-winning Disney cartoon film from 1968. (Channel 10)

8:30 p.m.—SPECIAL. "War and Peace" Part Two of this $1.5 million BBC production focuses on the Battle of Austerlitz. (Channel 35-ETV)

9 p.m.—SPECIAL. "The People of People's China." The promo poop on this one says it "attempts to tell the human stories of China...to show the difference between the official propaganda and the reality of Chinese daily lives." It took a lot of nerve for ABC to put something educational on the air in prime-time on Saturday night. When will they learn! (Channel 25)

10 p.m.—SPECIAL. Conversations with Averell Harriman. An excellent narrative by the senior statesman detailing his personal experiences with everyone from Al Smith to Joe Stalin. (Channel 35-ETV)

11 p.m.—Movie. "The Mummy's Ghost". (1944) Lon Chaney and John Carradine star in this really good horror flick. (Channel 19)

11:30 p.m.—Basketball. The Maryland Terrapins meet the UCLA Bruins in Los Angeles. (Channel 10)

1:30 p.m.—Movie. "Mozambique" (1965) Steve Cochran and Hildegarde Knef head the line up in this really awful intrigue and suspense tale. Dreams are better...(Channel 10)

Derek Southall opens his show at the Museum of Art Dec. 2

Sunday, December 2

Noon—USC Basketball Highlights. Coach Frank McGuire narrates the films from yesterday's game against the Toledo Rockets. (Channel 10)

1 p.m.—Football. The Baltimore Colts travel to New York to meet the Jets. (Channel 10)

1 p.m.—Football. The Vikings travel to Cincinnati to take on the Bengals. (Channel 19)

4 p.m.—Football. The Cleveland Browns travel to Kansas City to do battle with the Chiefs. (Channel 10) Don't ya hate football.....

6 p.m.—SPECIAL. A debate between Senator Lowell P. Weicker, Jr. (R-Conn.) and columnist William F. Buckley on the utility of the Watergate Hearings. This was taped at Yale University on November 26 and is played back here. Don't you think Weicker looks a look like David Frye doing Lyndon Johnson when he tries to freeze a witness...(Channel 19)

6:30 p.m.—History of the Motion Picture. Cecil B. DeMille's style as a director s examined, especially in his 1925 film, "The Road to Yesterday." (Channel 35-ETV)

7:30 p.m.—SPECIAL. "The Killer Instinct". This is the first of four documentaries examining the origins of man. (Channel 25)

8:30 p.m.—Movie. "Prudence and the Pill" (1968) David Niven, Deborah Kerr, and Judy Geeson. The college-age daughter uses her mother's birth control pills and replaces them with aspirin. The matronly mother becomes pregnant and then the laughs begin. A real belly slapper. Yucchhh. (Channel 25)

8:30 p.m.—Movie. "Two for the Road" (1967). South Carolina's own Stanley Donen directs and produces this really good film. Audrey Hepburn and Albert Finney star in a bittersweet love story—it's not too gushy, and the people are real. Watch it—you can afford to miss Prudence and her pill problems. (Channel 10)

10 p.m.—"Firing Line". The third of four debates on "should psychologists alter Human Behavior". This Clockwork Orangesque debate is moderated by Wild Billy Buckley. (Channel 35, ETV)

Monday, December 3

7 a.m. – Today. The scheduled guest is eco-freak Dr. Barry Commoner who will discuss saving the nation's railroads. (Channel 10)

9 a.m. – Today in Carolina. Three South Carolina authors, Bill McDonald, Coy Bain (The Legends of Lake Murray) and Barry Hannah (Geronimo Rex and The Night Watchman) are Jim and Joe's guests. (Channel 10).

9 a.m.–A.M. Columbia. Ann's guests include Susan Earle doing some exercises and Charles Weagley from ASAP. The Columbia College Players will also do some of their stuff from "Night of the Iguana." (Channel 25).

8 p.m.--Special. "The Wonderful World of George Gershwin." Jack Lemmon hosts this salute to the Gershwins. Fred Astaire, Leslie Uggams, Peter Nero, and Ethel Merman join Lemmon in doing some of the Gershwin tunes. (Channel 35, ETV).

9 p.m.--Monday Night Football. Dandy Don, Happy Howard, and Friendly Frank bring you the Dolphins and the Steelers from Miami. (Channel 25).

9 p.m.–Movie. "The Double Man." (1967) Yul Brynner and Britt Ekland in this CIA mystery-intrigue tale. Doesn't sound like too much. (Channel 10).

11:30 p.m.–Movie. "Two Weeks In Another Town" (1962) Kirk Douglas and Edward G. Robinson. American filmmakers go to Rome to make a movie. Fights, lovers, affairs and the usual trips dominate this flick. (Channel 19).

12:30 a.m.–Movie. "A Man Could Get Killed" (1966) James Garner, Sandra Dee, and Melina Mecouri in a tongue in cheek spoof on spy-thrillers. (Channel 25).

Tuesday, December 4

9 a.m.–Today In Carolina. "Beds." That's what WIS's Bobbi Baker told Osceola that TIC would talk about today. Jim and Joe are going to display some of the world's most unusual beds. Plus they'll be talking about care for your mattress. (Channel 10).

9 a.m.–A.M. Columbia. Ann Cobb's guest today will talk about Carolina Cares Day and Hadassah Player's new effort, "The Seven Year Itch." (Channel 25).

8 p.m.–Special for the kids. "Hans Brinker." (Channel 10).

Wednesday, December 5

7 a.m.– Today Show. Lee Krasner, noted expressionist painter, discusses her newest work. (Channel 10).

9 a.m.--Today in Carolina. The annual George Davis Christmas Show in which Chef George whips up all kinds of holiday dishes. (Channel 10).

9 a.m.–A.M. Columbia. Coffee is the topic of conversation as a representative of the Coffee Brewers Association shows how to make a plethora of dishes from coffee. (Channel 25).

8 p.m.–Basketball. The Gamecocks meet Georgia Southern in Statesboro. (Channel 10).

11:30 p.m.–Movie. "Pretty Poison" (1968) Anthony Perkins and Tuesday Weld. A chilling tale of madness and murder. Excellent. (Channel 19).

1 a.m.--Tomorrow. Dr. Milton Halpern, the medical examiner of New York State, is Tom's guest. (Channel 10).

Thursday, December 6

9 a.m.--Today in Carolina. The Columbia Belles make music with their bells. That's not so funny. (Channel 10).

9 a.m.--A.M. Columbia. Donna Taylor from the S.C. Department of Agriculture joins Ann to show how to make some great Christmas dishes. (Channel 25).

8:30 p.m.--Movie. "A Summer Without Boys." Barbara Bain stars in this made for TV flick about a middle-aged woman who sees all her "boys" go off to fight in World War II. (Channel 25).

10 p.m.–Many Faces of Comedy. An adult version of "Sesame Street" with Alan King, Milton Berle, George Burns, Don Knotts, and others. (Channel 25).

11:30 p.m.–Movie. "The Swimmer" (1968) Burt Lancaster, Janice Rule, and Kim Hunter. Director Frank Perry takes a shocking look at suburbia. (Channel 19).

10 p.m.–SPECIAL. "Me" Allison Rose and Richard Dreyfuss star in this hard-hitting drama about a retarded youth of 18 with a mind of a four-year-old. Produced by Hollywood Television Theatre in L.A. and written and directed by Gardner McKay (Adventure in Paradise) (Channel 35, ETV).

10 p.m.--CBS Reports. "The Corporation." An examination by producer-reporter Jay McMullen of the corporate structure that permeates all of business in America today. Attitudes of executives and workers are well-probed. Good viewing. (Channel 19).

11:30 p.m.--Movie. "The Poppy Is Also A Flower." (1966). E.G. Marshall, Trevor Howard, Rita Hayworth, Angie Dickenson, Anthony Quayle, Yul Brynner, Eli Wallach, and others. It's about a search for contraband opium. (Channel 19).

11:30 p.m.–Drama. "Ring Once For Death." Michael Jayston and Janet Key star in this ABC drama about a butler who runs a household and would like to run a lot more. (Channel 25).

Friday, December 7

9a.m.-Today in Carolina. Joe and Jim devote the whole hour to the Energy Crisis with guests ranging from Dr. Baron Holmes from the Governor's Office to Tony Thronhill of the Oil Jobbers. (Channel 10).

9 a.m.–A.M. Columbia. The folks from the Mid-Carolina Council on Alcoholism will discuss ways to prevent guests at your home from drinking too much during the holiday season. (Channel 25).

11:30 p.m.–In Concert. Joe Walsh, ex-James Ganger and Cheech and Chong headline the show. (Channel 25).

1 a.m.–Midnight Special. Mott the Hoople, John Mayall, Todd Rundgren, Shawn Phillips, and --would you believe--The one and only Four Tops. (Channel 10).

specials

THE GREATEST SHOW ON EARTH OR ANYWHERE, for that matter is coming to earth (or sky) this week. Beginning December 1, the brightest comet of the century, Kahoutek, will be visible with he naked eye in Columbia, about an hour before sunrise. Take a look a little less than 30 degrees south of where the sun will rise, and you ought to see it.

If you miss it this week, don't worry. It should be visible through January. But try to get a look at it sometime soon, 'cause it won't be back for 75,000 years.

art

JASPER JOHNS the superstar of prints and paintings in New York will show his paintings at Betsy Havens' Aesthetics on November 30 through December 30. This is Betsy's Christmas gift to Columbia and take advantage of it. Other fine painters showing their work are Phil Mullen, Jay Bardin, Warren Johnson, Bruce Milletto, and Boyd Saunders; with John Davis, Geff Reed, and Tom Turner showing their pottery, and jewelry designers and artists Bill Jameson, Ronald Pearson, and Sam Ross. Eat your hearts out...

CATAWBA POTTERY and CAGUS ARTISTS exhibits will be on display in the Columbia Museum of Arts through December 9 and will be joined by THE GRAPHCS OF STEPHEN NEVITT and DEREK SOUTHALL'S PAINTINGS on December 2. Cybis porcelains will also have a porcelain chess set on view. We recommend Southall's work very highly by the great things his students say about him. Come and see what all the talk's about, and don't let the University get away with ignoring him.

theatre

A TOUCH OF THE POET runs for two weeks at Workshop Theatre from November 27. This was the last completed play by Eugene O'Neill and features Malie Bruton, Jim O'Shea, Hal Buckley, June Hutchison, Mary Arnold Garvin, and Jim Truesdale. Our reviewer didn't like this one very much, but see for yourself. Call Workshop Theatre on Bull Street at 252-5756 for ticket details. Caution: this film lasts three and one half hours so be awake when you come.

THE DIARY OF ANNE FRANK starts at Town Theatre on December 7 and runs through December 15. The story of a young Jewish living underground, hiding from the Nazis with her parents and some friends. Surely everyone has seen at least one production of this fine dramatization of real-life. Call Town Theatre for details. This is the second show of the regular season.

BEACH CLUB PROMOTIONS
presents

The Allman Brothers Band
Nov. 30 8:30 p.m.
CAROLINA COLISEUM
$6.50 $5.50 $4.50
Tickets Now On Sale

BURT LANCASTER
ROBERT RYAN
WILL GEER

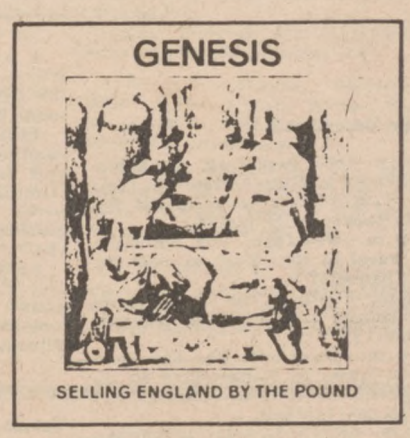
An Edward Lewis Production
EXECUTIVE ACTION
Probably the most controversial film of our time!
PG
DUTCH SQUARE SOUTH ULTRA-VISION Theatre
Dutch Square Shopping Center / 798-1110
3rd Thought-Provoking Week
It hits with the impact of a 6.5 mm bullet ...

We will give you the best deal in town.
Come by
and see the friendly people
at:
UPSTAIRS AUDIO
200 Meeting Street
West Columbia (Across the Gervais St. Bridge)

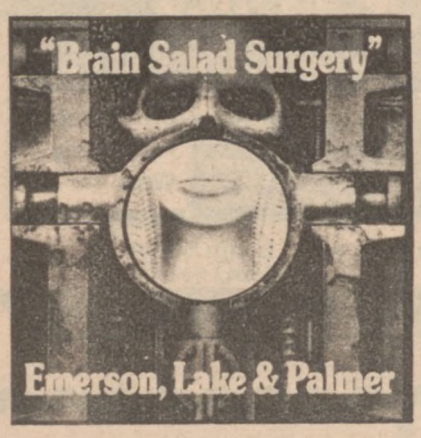
tunes & things

CHRISTMAS SALE

$3.79

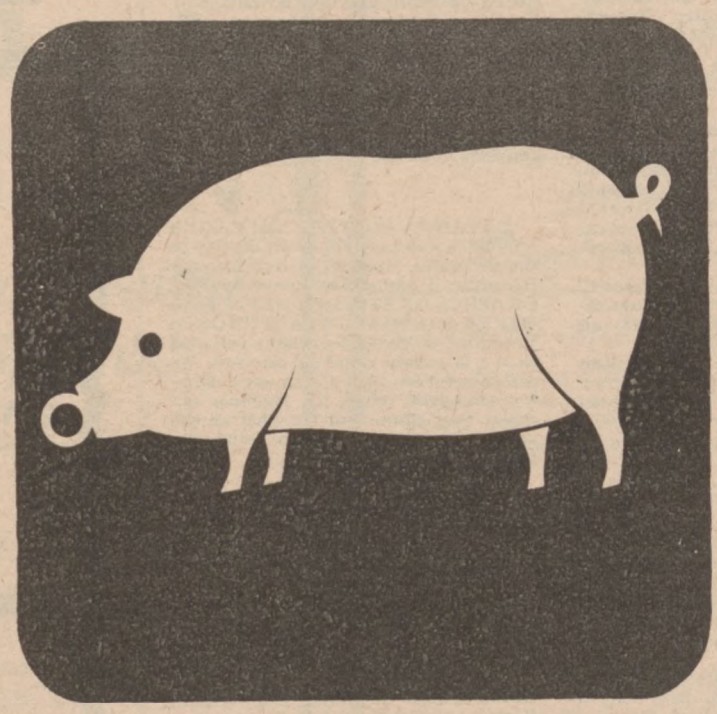


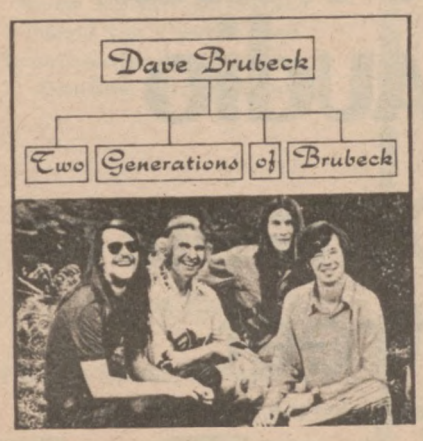
All Regularly $3.99



Located at 933 Main Street, behind the Capitol

Phone: 254-6274





Monday thru Friday: 10 a.m. to 7 p.m.

Saturday: 10 a.m. to 6 p.m.

We Wrap